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seems probable that the term "just imitation" refers in a very abstract manner to his professed Italian models who have eluded the research of the historian; and the apologetic tone of the preface may be ascribed altogether to the unprecedented character of the attempt, in which a young Englishman for the first time entered upon a path hitherto exclusively occupied by eminent foreign masters. Burney describes these works as "infinitely superior, in fancy, modulation, design, and contrivance, to all the music of that kind anterior to the works of Corelli."

(To be continued.)

Brief Chronicle of the last Month.

MONSIEUR BERLIOZ produced a new musical drama at his late concert in Paris, called "*Le Damnation de Faust*." *Le Progres Musicale* of the 13th December gives a long analysis of the work, the main drift of which is to shew that M. Berlioz, when writing vocal music, makes the voices completely subservient to the main features which are contained in the orchestral parts. The peculiarity of M. Berlioz's music makes it much relished by a few, but generally distasteful to the many.

The Composer, MERCADANTE, has just had the honor of Knighthood conferred upon him at Naples.

HINTS FOR PIANISTES.—Have your pianoforte tuned at least four times in the year, by an experienced tuner; if you allow it to go too long without tuning, it usually becomes flat, and troubles a tuner to get it to stay at concert pitch—especially in the country. Never place the instrument against an outside wall, or in a cold or damp room, particularly in a country house—there is no greater enemy to a pianoforte than damp. Close the instrument immediately after your practice; by leaving it open, dust fixes upon the sound-board, and corrodes the movements, and if in a damp room, the strings soon rust. Should the pianoforte stand near, or opposite to a window, guard, if possible, against its being opened, especially on a wet or damp day; and when the sun is on the window, draw the blind down. Avoid putting metallic or other articles on or in the pianoforte; such things frequently cause unpleasant vibrations, and sometimes injure the instrument. The more equal the temperature of the room, and the less the *soft pedal* is used, the better the piano will stand in tune.—*Musical World*.

CROSBY HALL.—The fifth series of Sacred Concerts given by the Crosby Hall Literary and Scientific Institution, under the management of Miss Mounsey, the organist, commenced under very fair auspices. The concert was held in the large hall. The establishment of these entertainments, having for their object the promulgation of the highest order of musical compositions in a part of the metropolis to which hitherto they have had no access, is deserving of great praise. Much pains is also expended in the performance of works of the great masters, the principal vocalists in London being invariably engaged, and adequate care being taken with the rehearsals. The next Concert of the series is on the 5th of January.

MENDELSSOHN's Oratorio of *St. Paul* has been lately performed in Vienna by an orchestra numbering nearly a thousand performers.

WORCESTER HARMONIC SOCIETY.—Performance of "*Saul*."—The performance of this fine Oratorio, the fourth and last of the Society's concerts for the present season, took place December 3rd, when the lovers of classical music proved that they estimated the efforts of the Society by their numerous attendance, the large room being filled to overflowing. The programme consisted of a selection of the principal parts of the Oratorio. The band has lately been enriched by several valuable additions, and, under the able leadership of Mr. J. H. D'Egville, was much more effective than at any previous concert. The choral force showed how diligently they had studied, and how well they understood their task. It gave us much pleasure to say, that we have rarely listened to a musical performance from which we have derived more gratification. With such proofs of the Society's ability, Worcester may well be proud of its native talent. We willingly record our opinion of the progress made by this flourishing Society; and, in concluding our notice of this excellent concert, express a hope that they will not relax in their exertions, aided as they are by many professional gentlemen of acknowledged ability, who give their time to the instruction of the Society solely from a love of their art, and a desire to render classical music understood and attainable generally. The sum subscribed to the fund now being raised for building an organ for the use of the Worcester Harmonic Society, we understand now amounts to nearly £140.—*Worcester Chronicle*.

GUILDFORD CHORAL SOCIETY.—The *Messiah* was performed by this Society on the 12th November, an account of which reached us too late for insertion in our Number for last month; and of the repetition announced for the 9th December we have not yet had an account. It is to be regretted that our correspondent should unnecessarily delay beyond a day or so sending us the report, as we are obliged to go early to press in order to have our work hot-pressed, an improvement which cannot fail to have struck all purchasers of the *Musical Times*. We trust, therefore, to be favored as early as possible with the communications of our friends generally, in order that we may make them available.

THE OLDHAM BOROUGH CHORAL SOCIETY.—The *Messiah*, by Handel, was performed by the Society on the 24th December. In addition to the words of the Oratorio, the Directors furnish the auditors with an historical and critical account of the music which is about to be performed. On the present occasion, the whole of the notice of Handel's *Messiah*, which appeared in the *Musical Times* of the 1st August last past, was reprinted, together with an excellent essay on oratorios generally.

SACRED HARMONIC SOCIETY, EXETER HALL.—The performances during the last month have been *Solomon* on the 2nd December, and the *Messiah* on the 11th and 23rd December.

PROPOSED MUSIC HALL IN ENDELL STREET.—Another good promise is made by Mr. Hullah's pupils, in aid of the funds which they are gathering for their Music-hall; namely, a series of four concerts illustrative of English vocal music.—*Athenæum*.

H. RUSSELL v. H. SMITH.—The injunction granted by the Vice-Chancellor, to restrain Mr. Smith from singing several songs, the supposed composition of the plaintiff, has been dissolved, with costs.

BRIEF CHRONICLE (Continued).

LECTURE HALL, GREENWICH.—The Directors of this Institution are giving a series of Concerts on Monday Evenings, for which some of the most distinguished artists are engaged, and the price of admission is very small. A quotation from their announcement will best explain their excellent views :—

"What provision do we find for the cheap and innocent amusement of the mass of the population of the Country? What sort of resources have they to call up the cheerfulness of their spirits, and chase away the cloud from their brow after the fatigue of a day's hard work, or the stupefying monotony of some sedentary occupation."—Sir John Herschel.

"The Directors of these Concerts, in endeavouring in some measure to carry out the suggestion contained in the above quotation of a speech delivered by one of the greatest philosophers of the day, wish to observe that it must be obvious, from the amount and character of the talent engaged, and the low charge of admission, that the presence of large numbers will be necessary to enable them to carry out so desirable an object; they are fully confident of the success of their enterprise, and trust that this attempt will be the means of promoting a taste for the delightful art of music among all classes in this locality."

ANECDOTE OF BOUCHER.—The eminent violinist, Boucher, used to introduce in his concertos very long extemporaneous *cadenzas*. Sometimes, indeed, he was so wrapped up in his fanciful arpeggios, that the band and audience were forgotten. One day, at the end of a tedious concert, Boucher played one of his concertos; he never performed better, and the immense applause he received inspired him to such a degree, that at the pause which was usually placed in old concertos for the performer to shew his abilities as an extemporaneous composer, Boucher began a *cadenza*, introducing nearly all the motivi which had been heard at the concert; he went on, he played for ten minutes, twenty minutes. At last the band went away, and soon after, the audience; but Boucher never looked, and continued his *cadenza*. However, after a long time, the proprietor of the room, the only person present, came softly near Boucher, and bowing respectfully to the astonished violinist, shewed him a key, in saying, "My dear sir, it is very late; everybody is gone. When you have finished your *cadenza*, please to shut the door. Good bye! Bon appetit!"—*Musical World*.

MUSIC IN EBONY.—We have been accustomed to talk, by a figure of speech, of the magic strains of Weber and other composers; but music is now literally assuming the character of the Black Art. Heretofore, Italy has been considered to be the Land of Song; but song seems lately to have migrated to Ethiopia, if we may judge from the popularity which has been acquired by the Serenaders of that nation. Nigger melodies are now all the rage; and even sentiment—whose accents were always broken—rejoices, or rather mourns. It is to be expected that Kentucky will shortly produce a *Handel*—Maryland a *Mozart*—or Virginia a black *Beethoven*. St. Cecilia assuredly must blush for Europe, if she does not at once change her color for sable. So dark a shade threatens to be cast over the Opera, that it is likely "*Otello*" will next season be sustained by a genuine Native; white, like British talent, will fail to be appreciated; and Balfe will have to blacken his face and style himself—not Monsieur, but *Sambo*; and *John Bull* will exclaim, in the taste of *Bottom*, "I have a reasonable ear in music; give me the tongs and bones."—*Punch*.

NEW MUSIC-HALL AT WIGAN.—The subscriptions to the project of building a music-hall in Wigan are steadily progressing, and, it is stated, now amount to upwards of £1000. The parties to the scheme are very sanguine as to ultimate success.—*Manchester Courier*.

At Darmstadt, there are a great number of musical associations, but there has just been founded a new one, under the title of the "Reunion of Saint Cecilia." That which distinguishes it from the others, is, that a body of female choristers have the direction of the singing department.—*Dramatic and Musical Review*.

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